In a Different Light

Gallery Guide

Galleries 1,2 and 6

January 11 - April 9, 1995

University Art Museum
Pacific Film Archive
University of California at Berkeley

Introduction

In a Different Light explores the resonance of gay and lesbian experience in twentieth-century American art, focussing primarily on works made during the past thirty years. Rather than isolate the contributions of gay, lesbian, and queer artists, this exhibition examines their work in a broad social and cultural context. Co-organized by Lawrence Rinder, UAM/PFA Curator for Twentieth-Century Art, and Nayland Blake, a practicing artist, this exhibition incoporates some of the playfulness, associativeness, and aesthetic concern that one might usually expect more in a work of art than in a museum exhibition.

The exhibition highlights, in particular, the dynamism and innovation in the work of the contemporary generation of young gay and lesbian artists, many of whom self-identify as queer. Not only has there been, in these communities, an outpouring of work in the visual arts, but, especially in San Francisco, there is a palpable sense of community: visual artists, playwrights, poets, performance artists, film-makers, and video artists present their work together in a variety of non-profit venues, work that is often itself inter-disciplinary and collaborative.

Remarkably, these artists, living in a generally hostile social climate—amid the constant threat of "gay-bashings," proscriptive legislative initiatives, and surrounded by the tragedy of AIDS—not only persist in making art, but do so in a spirit of humor, generosity, and flamboyance. Much of this work, too, has less to do with representing gay and lesbian lives than with conveying gay and lesbian views of the world: it is outward-looking, gregarious, and concerned. These young artists present vital messages of rage, survival, hope, pleasure, and compassion.

While focussing primarily on the work of contemporary artists, **In a Different Light** takes a broad, cross-generational view in order to suggest an historical context for the work of this younger generation.

In a Different Light is organized in a series of nine groups of objects and images, including works of art as well as items of popular culture such as posters, album covers, 'zines, etc. The nine groups are: "Void," "Self," "Drag," "Other," "Couple," "Family," "Orgy," "World," and "Utopia." The works in each group, which are drawn from a variety of historical periods, are juxtaposed to create provocative, poetic constellations of meaning.

The order of the groups suggests a kind of mathematical progression from zero (Void), to one (Self), to two (Couple), to many (Family, Orgy), to infinity (Utopia) and expresses an experience of moving toward ever greater degrees of sociability. On the one hand, this trajectory suggests the historical development of the gay and lesbian communities from a condition of invisibility and isolation, through a developing sense of community, to the present condition of increasing integration. On the other hand, the progress of the groups can be read as the personal passage from alienation to acceptance that faces any gay man or lesbian. It is hoped that the themes of the groups are, at the same time, universal enough to be accessible to a broad audience, straight as well as homosexual.

In a Different Light includes both homosexual and non-homosexual artists, and we have left the sexual orientation of the artists unspecified in the exhibition. Some historical conditions pertain *primarily* to the lives of self-identified—whether closeted or not—homosexuals (i.e. social and legal oppression), but creative response to such conditions are not limited to those so affected. A straight artist may identify with any one of numerous conditions—sexual or otherwise—central to the experience of gay men or lesbians. He or she may create a work of art that contributes to the cultural dialogue of both the gay and lesbian communities and of the culture as a whole. If there are such things that can be called gay or lesbian sensibilities—aesthetic or otherwise—these are fluid phenomena within American culture and are not attached exclusively to people who have sex with people of the same sex. Furthermore, gay and lesbian artists do not look exclusively at the work of other homosexuals: to understand the influences upon their work, it must be seen in a broader social and aesthetic context.

In a Different Light opens the door to a fascinating new area for exploration. The resonance of gay and lesbian experience in twentieth-century American art has been profound in ways we are just beginning to realize. At the same time, it seems that the work of many of the younger generation of artists is telling us that our definitions of sexual identity are changing in unforeseen ways. Now may be the right time to reflect on our collective history while we still have one foot planted in "gay," "lesbian," and "straight" experience and the other stepping into a new world whose definitions are, as yet, unknown.

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Gallery 1

Void

Frequently monochromatic, often verging on abstraction, the works in this group suggest blankness, absence, and loss. While much of this work relates to the tragedy of the AIDS epidemic, other pieces, such as Andy Warhol's *Jackie* or Peter Hujar's *Candy Darling,* indicate previous or related expressions of mourning, absence, and alienation in order to place artists' response to AIDS in a broader context.

A number of works in this section, such as David Tudor's reconstruction of John Cage's score for *4 Minutes, 33 Seconds,* also suggest the emptiness of what might be called a state of "pre-being" that preceeds the birth of a new identity. Seen negatively, such works evoke the repressive alienation of the "closet." Seen in a more positive light, they represent a blank slate of unlimited possibility.

The void can rebuff us as in Zoe Leonard's aerial photograph of Washington, D.C.. Leonard's photographs often play on the profoundly threatening inertness of the captured image. This is a Capitol that we can see but that we cannot find a place within. It's surface complication hides a profound blankness. Similarly, Peter Nagy's *Internal Erotic* balances between complexity and emptiness. While its title may seem to refer to sexuality, Nagy's painting actually addresses illness as part of a critique of consumer society. Nagy produces an image of viral malignancy by fusing coporate logos into flowers of evil—a swirling, malignant mass of confusing information and desires. Nagy's work is profoundly skeptical of the ability of imagery to operate sincerely.

In this group, one finds a variety of formal approaches to the task of expressing alienation. Judy Chicago's drawing from the Rejection Quintet documents a moment of personal and professional loss. Her trademark centralized composition and floral/vaginal imagery serve as a vehicle for expressing grief and distress rather than the wholeness and celebration her work is usually known for. Chicago's 1974 work epitomizes the formal language of its time with its solid frontality, underlying grid structure and cool execution; but it is also reaching out historically to evoke the work of other artists, notably O'Keeffe and Kahlo. Her grief is thus connected by means of a formal device with the struggles of other women. Indeed, Chicago's work has become emblematic of much of the women's art movement.

Chicago's associative chain of Center-Vagina-Flower has been echoed recently in the work of a number of gay men who have replaced the vagina with the anus. In this context, Brett Reichman's painting, *Blind Spot,* confronts the viewer with multiple readings. It is an anus that shines seductively like the sun, a floral mirror that reflects, offering the viewers themselves. But this mirror is blank, the viewer has been erased. Reichman refers to Chicago to make this point: the anus is the vagina for gay men, it is their "flower", but one that harbors the possibility of annihilation rather than birth. This ambivalent reaction to the anus as both a source of pleasure and source of disease, death, and loss, has colored much of our society's reaction to the AIDS epidemic.

Ree Morton's *Fading Flowers* shares with Chicago's work the aim of recovering a lost mode of address. In Morton's case it is the nineteenth-century language of sentiment. Her work's tone is deliberately conversational, disarming in its modesty but earnest about evoking sensations of passing time and death. Morton's art reveals the serious under-currents of funky domestic decoration. Her renewed attention to emotional content was part of women's efforts in the 1970s to forge an art that spoke more directly than Minimalism to the issues of their lives. This work, in turn, informed gay men's attempts to find a language appropriate to describing the mournful emptiness left in the wake of AIDS.

The most dramatic example of this is the work of Ross Bleckner whose inky heavens, flickering birds, and funerary urns have all caught the emotional devestation of the epidemic. His urn paintings were some of the first art works to refer explicitly to the enormous numbers of those being lost. Like Bleckner, Judie Bamber and Michael Jenkins have developed personal iconographies to describe emotional states. Jenkins' white felt dots refer both to snow and to the lesions of Kaposi's sarcoma. They form a freezing blizzard of infection in contrast to the comforting woolen blankets they rest on. Judie Bamber dispassionately isolates individual objects on grounds of seductive color. Her works might seem at first glance to reside firmly in the Chicago tradition of intense, centralized imagery, but the fierceness of Bamber's regard for these objects strips them of sentimentality.

1. David Tudor
Reconstructed score from John Cage's
4 minutes, 33 seconds, 1989
Document

2. Rudy Lemcke
Untitled (performance score for percussion), 1977
Graphite, china marker on paper

3. Collier Schorr
The Well #1 (White), 1948-1991
Plaster of Paris, cotton, graphite, ink

4. Andy Warhol
Jackie, 1964
Acrylic on canvas

5. Ross Bleckner
Untitled, 1989
Oil and watercolor on canvas

6. Michael Jenkins
Snowflakes, about 1990
Felt in plexiglass and frames

7. Judie Bamber
The Bad Seed (Canned Raspberry), 1986
Oil on canvas

8. Judy Chicago
Female Rejection Drawing from the Rejection Quintet, 1974
Prismacolor on rag paper

9. Richard Hell + the Voidoids
Blank Generation, 1971
Album cover

10. Peter Nagy
Internal Erotic, 1983
Acrylic on canvas

11. David Wojnarowicz
Fever, 1988-89
Three gelatin silver prints

12. Zoe Leonard
Washington, D.C., 1989
Gelatin silver print, ed. 3/3

13. Rex Ray
Untitled, 1993-94
Paper

14. Ree Morton
Fading Flowers, 1974
Celastic, paint on wood with light bulbs

15. Scott Burton
Table, chair, and stool, 1979-80
A-36 structural steel finished with alphacryl

16. Peter Hujar
Candy Darling, 1974
Gelatin silver print

17. Brett Reichman
Blind Spot, 1993
Oil on canvas

18. John Priola
Hole, 1993
Gelatin silver print

Self

This group is composed largely of images of the body: skin, hair, and the contours of physical form. These works appear to turn inward rather than out towards to the world around them, evoking a sense of alienation as well as self-sufficiency. In these self-reflexive states, fantasies of identity can begin to take shape.

Harmony Hammond's *Flesh Journals* and Eva

Hesse's *Test Piece* both treat latex as a stand in for human skin. Hesse is searching within form for gender, but her alert manipulations also evoke the body in its various activities. Hammond is more directly concerned with skin as surface, a page that can be inscribed by experience. Such inscription takes place literally on the artist's skin in Catherine Opie's *Self-portrait.* Opie's wounding can also be seen as part of a tribal identification, since the lines scored into her back describe a fantasy scene of suburban lesbian bliss.

The wounded self can also construct armor, as in the work of Nancy Grossman or Scott Hewicker. Hewicker's mute polyester bundle echoes Grossman's elegantly defended *Head.* Both works evoke the shadow of abuse with differing strategies for coping with it. Wounding can also be deliberate, self-imposed, and symbolic as in Frida Kahlo's *Self-Portrait with Cropped Hair.* Kahlo, with her insistent interminglings of mundane and fantasy experience—as well as her ability to transform personal tragedy and limitation into aesthetic power—has become one of the most influential artists of the past thirty years, providing the inspiration and emotional tone for much feminist, diary, and body art. In this painting Kahlo's closely cropped hair and her defiant wearing of her lover Diego Rivera's suit point to the notion of gender as a self-defined reality.

The destabalizing of gender is one of the things about homosexuality that provokes great anxiety on the part of the straight world. Another is the notion of the queer as somehow self-pleasuring and self-sufficient. Both Laura Aguilar's *In Sandy's Room* and Robert Mapplethorpe's *Self-Portrait with Whip* are images of queers who are powerfully self-contained. By being self-sufficient—by having no need of an opposite—the people in these photographs exhibit a sense of eroticism free from a functional notion of sexuality.

19. Arch Connelly
Self-Portrait, 1982
Acrylic and faux pearls on canvas

20. David Dupuis
Self, 1993
Graphite on paper

21. Joan Snyder
Lady Blacklines, 1989
Oil on linen

22. Eva Hesse
Test Piece, 1968
Mixed media

23. D-L Alvarez
Shawl, 1994
Hair

24. Harmony Hammond
Flesh Journals, 1993
Latex rubber, ink and acrylic with incised text

25. Jonathan Hammer and Linda Matalon
The Sibylline Oracles, 1994
Wax and graphite on paper by Linda Matalon, text from the Sibylline Oracles, limp-vellum binding with onlays of leather

26. Nancy Grossman
Head, 1968
Wooden mannequin head wrapped in black leather straps

27. Catherine Opie
Self-Portrait, 1994
Chromogenic print

28. Frida Kahlo
Self-Portrait with Cropped Hair, 1940
Color reproduction in Hayden Herrera," Frida Kahlo," Rizzoli Art Series, edited by Norma Broude, not dated.

29. Robert Mapplethorpe
Self-Portrait with Whip, 1978
Gelatin silver print

30. Laura Aguilar
In Sandy's Room, 1993
Black and white photograph

31. Man Ray
The Enigma of Isadore Ducasse, 1920
Gelatin silver print (reprint)

32. Steve Wolfe
Untitled (The Collected Poems of Frank O'Hara), 1993-94
Book: oil lithography, modelling paste on canvas board and wood; crash pages: lithography on Arches paper; rubber bands: oil and modelling paste on canvas

33. Scott Hewicker
Someday He'll Make it Plain to Me, 1994
Fabric

34. Nicola Tyson
Group #5, 1994
Graphite on paper

35. Morrissey
Viva Hate, 1988
Album Cover

36. Phranc
Folksinger, 1985
Album cover

37. Holly Near
Imagine My Surprise, 1978
Album cover

Drag

This group concerns the practice of imitation, and therefore indicates a shifting attention from self to other. Some of the works in this group, such as General Idea's *Artist's Conception: Miss General Idea,* Robert Morris' poster for "Voice," Lynda Benglis' ad for "Artforum," or Chris Makos' photographs of Andy Warhol wearing make-up and women's wigs, represent drag in the conventional sense as a kind of playful costuming in which gender is exaggerated or reversed. Often, the fluidity of gender identification is staged for the camera, perhaps out of a desire to trick the medium best known for its ability to capture the "real". While many artists in the late sixties and early seventies made works that incorporate the methods of drag, they typically used those methods to question indentity, not sexual preference. Indeed, cross-dressing is often presented in such a way as to demonstrate the impossibility of genuinely changing gender. Vito Acconci's *Conversions #3* is a case in point. Like much of the artist's work from this period (around 1971), the piece hinges on our ability to appreciate Acconci's actions as sincere attempts but also as failures. Whether he is attempting to sing a blues song "just like the record," construct a masturbatory fanstasy about the veiwer walking above him on a ramp, or—as here—transform himself into a woman, Acconci is presenting gaps that in reality can never be bridged, no matter how much they can be narrowed.

For other artists, drag is shifted from being the subject of the image to being the method of image-making. Instead of simply representing a parody of gender norms, these artists create works that also question the sincerity or "naturalness" of the art object itself. For example, Robert Gober's *Plywood*—a finely crafted, handmade imitation of an industrially produced building material—functions both in the tradition of *trompe l'oeil* painting—in which artists attempted to paint so realistically as to "fool the eye"—while also suggesting an attempt literally to fabricate an experience of masculinity. Another artist whose work incorporates the notion of drag "realness"—the ability to "pass"—is Deborah Kass. Kass inhabits Andy Warhol's persona like the Drag King Elvis Herselvis. She takes Warhol's star-struck manner and uses it to express new areas of marginality. Warhol's Catholic veneration for the bereaved Jackie Kennedy, is replayed as Jewish veneration of, and lesbian desire for, Barbra Streisand. In another twist, Kass has remade, in her own image, one of Makos' drag photos of Andy Warhol, an image which was itself based on Man Ray's much earlier photograph of the artist Marcel Duchamp in the female guise of Rrose Selavy.

38. Nan Goldin
David at Grove Street, Boston 1972, 1972
Black and white photograph

39. Robert Gober
Plywood, 1987
Laminated fir

40. Robert Morris
Poster for *Voice,* 1974
Offset lithography on paper

41. Amy Adler
After Sherrie Levine, 1994
Photograph

42. Judie Bamber
Why Are You Looking at Me Like That?, 1991
Graphite on paper

43. Sherrie Levine
After Walker Evans: Negative, #4, 1989
Photograph

44. Marcel Duchamp
Belle haleine, eau de violette from *Boite,* 1921-1966
Offset lithograph

45. Marcel Duchamp
L.H.O.O.Q., from *Boite,* 1919-1966
Colotype

46. Deborah Kass
Altered Image, 1994
Black and white photograph

47. Deborah Kass
Double Blue Barbra, 1992
Acrylic on canvas

48. Vito Acconci
Conversions Part III (Associations, Assistance, Dependence), 1971
Black and white photographs with handwritten text

49. General Idea
Artist's Conception; Miss General Idea, 1971, 1971
Screenprint on latex

50. Christopher Makos
Altered Image, 1982
Three silver prints

51. Lynda Benglis
Invitation to exhibition at The Clock Tower, New York, 1973
Black and white announcement card

52. Lynda Benglis
Invitation to exhibition at Paula Cooper Gallery, New York, 1974
Color announcement card, 2-sided

53. Lynda Benglis
Advertisement in "Artforum," November 1974
Magazine

54. *"Sister!"* Spring 1990
'Zine

Gallery 2
Other

In this group, artists look outside of themselves to engage with a beloved, an object of intense desire or even worship. Often this longing is unrequited and the objects remain alluring yet perpetually distant. Whether the other is a star like Madonna, a fashion model, or an image of erotic perfection, such attraction must bridge a social chasm that would be difficult for anyone to cross but which is made especially impassable for homosexuals because of proscriptions against same-sex eroticism. Precisely because of these proscriptions, unrequited love has, since the nineteenth century, been enshrined as *the* token form of acceptable homosexual desire.

The desire, anticipation, and fear we encounter when we imagine the other is powerfully evoked in the works in this section by Romaine Brooks, Donald Moffett, and Joel Otterson. Brooks' *Peter, a Young English Girl* is an image of extraordinary glamour, a painting whose silvery palette and sinuous lines present an image of a women who combines coolness, swagger, and all the self-possession of a contemporary rock star. Donald Moffett's *You, You, You* employs the seductive technologies of advertising to express ravenous attraction. In his *Bowie Knife Bat,* Joel Otterson erects a monument to masculinity tinged with both danger and humor.

In this section, desire for the other is often imagined in terms of a totem or fetish. Totemic works, such as Millie Wilson's *Daytona Death Angel* or Marsden Hartley's *Cascade of Devotion: Mexico,* present a singular and monumental object or image which, in its isolated glory suggests something perfect and unattainable. Fetish-like works, such as Karen Kilimnick's *Madonna Before She Got Famous - Madonna at Home* or Richard Hawkin's *Goethe's Italian Journey,* capture the other with just ephemeral suggestions of their presence.

Connie Samaras' photo portrait of an alien "visitor" makes explicit the ways that queer desire for the other can assume proportions that extend beyond gender itself. In many ways, the lesbian and gay fascination with science fiction and alien life is related to the desire for a third gender, neither male nor female. For much of his career, for example, David Bowie presented himself as just such a dually sexed alien, an identification that allowed him to play queer whether or not he was playing gay.

55. The Rolling Stones
Sticky Fingers, 1974
Album cover (designed by Andy Warhol)

56. Zoe Leonard
Frontal View, Geoffrey Beene Fashion Show, 1990
Black and white photograph, A/P

57. Glenn Ligon
Narratives (Plate G), 1993
Etching with chine collé

58. Roni Horn
When Dickinson Shut Her Eyes - No. 1027, 1993
Plastic, aluminum

59. Romaine Brooks
Peter, a Young English Girl, 1923-24
Oil on canvas

60. Patti Smith
Horses, 1975
Album cover (photograph by Robert Mapplethorpe)

61. Pavel Tchelitchew
Le Collier des Roses, 1931
Oil on board

62. Tony Greene
The Grain of His Skin, 1987
Oil on panel

63. The Smiths
The Smiths, 1984
Album cover

64. Donald Moffett
You, You, You, 1990
Cibatransparency in lightbox

65. Karen Kilimnick
Madonna Before She Got Famous — Madonna at Home, 1991
Mixed media

66. Robert Gober
Newspaper, 1992
Photolithography on archival paper, twine, ed. AP

67. Marcel Duchamp
The Bride Stripped by Her Bachelors, Even, 1915-1923
Color reproduction in Arturo Schwarz, "The Complete Works of Marcel Duchamp," Harry N. Abrams Inc. Publishers NY, 2nd Revised Edition 1970

68. Kathy Huberland
Bridal Staircase, 1971
Black and white reproduction in "Womanhouse, " 1971, exhibition catalogue

69. Connie Samaras
Alien Head - First Mass Produced U.S. Image (from a Partial Correction to the Representation of Earth Culture Sent Out to Extraterrestrials on the 1977 U.S. Voyager Interstellar Space Probes, 1994
Photograph

70. David Bowie
Aladdin Sane, 1973
Album cover

71. Richard Hawkins
Goethe's Italian Journey, 1990
Mixed media (autograph by Keanu Reeves)

72. *Brains, The Journal of Egghead Sexuality*
Volume 1, No.1, Summer 1990
'Zine

73. *Physique Pictorial*
No. 40, June 1987
'Zine

74. *Bound & Gagged, Erotic Adventures in Male Bondage*
No.18, September/ October 1990
'Zine

75. *Hippie Dick!*
No. 5, 1993
'Zine

76. *Bear*
No. 6, 1988
'Zine

77. Steve Wolfe
Hollywood Babylon, 1993
Gold plated bronze and oil paint

78. Paul Pfeiffer
Niños Repulsivos
Five hand-cast resin statues, plaster, various objects

79. Millie Wilson
Daytona Death Angel, 1994
Synthetic hair, wood, chrome

80. Marsden Hartley
Cascade of Devotion—Mexico, 1932
Oil on panel

81. Joel Otterson
Bowie Knife Bat, about 1984
Mixed media

82. Robert Indiana
The Hartley Elegy, The Berlin Series: KvF V, 1990
Screenprint

Couple

The couple is the standard social nucleus. In modern Western society, a couple is almost universally considered to be a union of opposites; that is, male and female. The works here, though, foreground the similarities that can exist between the two halves of a union. Many of the works may allude to the stereotypically negative view of same-sex couples as narcissistic, however, these artists also put a positive spin on the phenomenon of recognition, empathy, and identification that can accomapny attraction based as much on similarlity as on difference.

Diane Arbus, Nan Goldin, and Kate Millett present three distinct images of lesbian couples. While Arbus' photograph is set at home and is sympathetic in tone, it remains the view of an outsider. In contrast, Nan Goldin's *Siobhan and I: sex (black bra), NYC,* an image of great tenderness, is an insider's view. Millett's work is diaristic, a record set forth in brush and ink of the kinds of troubles that plague all relationships.

Over the past thirty years, there have been numerous representations of male couples, not all of them by gay artists. Some of these couples have been performative, working as collaborative teams; for example, Gilbert and George depict a benign and cooperative relationship, The Kipper Kids are violent and contestatory, and Pruitt and Early represent themselves as collectable souvenir dolls—equal in their banality and cuddliness.

Geoffrey Hendricks represents both the dissolution of one couple and the union of another. His *Flux Divorce Box* documents the process by which he and his wife, Bici, ended their marriage by bisecting all of their possessions. Hendricks' divided wedding album stands in poignant contrast to his bound-together chair, made as part of Jill Johnston's recent marraige to Ingrid Nyeboe.

83. Nan Goldin
Siobhan and I: sex (black bra), NYC 1990
Chromogenic color print

84. Mike Kelley
Dialogue #6 (An example of Reflection or Absorption), 1991
Mixed media (bed pad, stuffed pillow and football, cassette and player)

85. John Lindell
Symbol Cluster #11, 1993-95
Ink on wall

86. The Kipper Kids
Performance, 1979
Videotape, 30 minutes

87. Geoffrey Hendricks
Wedding Chair for Jill and Ingrid, 1993
Watercolor on Arches paper, painted wooden chair, brass bells, cotton cloth (with photos by Franceso Conz)

88. *Gay Power*
Volume 1, No. 1, September 1969
Magazine

89. Gilbert & George
Dark Shadow, 1974
Artist's book

90. Gilbert & George
Letter for Leverkusen, 1969
Document

91. Richard Prince
Untitled, 1980 (portraits of the artist and Cindy Sherman)
Set of two ektacolor prints

92. Pruitt & Early
Self-Portraits of the Artists as Dolls, early 1990s
Heat transfer photographs on synthetic fibers

93. Geoffrey Hendricks
Flux Divorce Box (handmade box #6), 1973
with *Flux Divorce Album,* Geoff Hendricks and Peter Moore, 1972, and relics of Flux Divorce
Mixed media

94. Cary S. Leibowitz/Candyass
Tea Set, 1994
Ceramic (multiple)

95. Kevin Larmon
Untitled (No. 4), 1985
Oil and mixed media on canvas

96. Jasper Johns
Ale Cans, 1964
Lithograph

97. John DeFazio
Top Elf, 1991
Glazed ceramic

98. Kate Millett
Living with Rosie Dakota, 1977
Mixed media

99. G.B. Jones
Untitled, 1989
Black and white reproduction in *J.D.'s,* edited by G.B. Jones and Bruce La Bruce
'Zine

100. Diane Arbus
Two Friends at Home, New York City, 1965
Gelatin silver print

101. Louise Bourgeois
Tits, 1962-82
Marble

Family

In this group, "family" can be understood in a variety of ways.

On the one hand, are works that represent the experience of homosexuality in the nuclear, or biological, family. Other works allude to the groups of friends known among many gay men and lesbians as their "chosen family" (often a crucial substitute for a real family that has disowned them). Finally, we have included under this title works that indicate the larger sense of kinship and belonging that has coalesced around the gay and lesbian communities as a whole.

Both Carrie Moyer and Charles LeDray examine the tensions, erotic and/or violent, that can occur within the biological family. with a tranquility that slips into self-parody, General Idea's *Baby Makes 3,* presents an image of a "chosen"

nuclear family, tucked into bed with their heads in the clouds.

An idea of family as community is expressed in works by Suzanne Lacey, Harmony Hammond, and Kate Delos. Lacey's *One Woman Shows* documents a sequence of performances that sought to create alternative familial structures. This artist's work has often been explicitly concerned with finding new ways for women to come together, often in situations that emphasize the connection betewwn physical and emotional territories. *One Woman Shows* branching form, made up of participants selecting an ever expanding network of others to participate, mimics the family tree's structure as well as dispersing power and access democratically among the performers. A similar interplay between individual and group is evident in Harmony Hammond's *Presences* and Kate Delos' quartet of symbolic paintings. Hammond's spirit-like forms hover beside each other, comfortable in their similarity and difference. Delos' images derive from ancient Greek and Minoan symbols for women's community. In contrast to these up-beat expressions, McDermott and McGough's painting *A Friend of Dorothy, 1943,* shows a gay community constituted by a history of slurs and invectives: the artists' strategy here is similar to the kind of reclaiming of negativity that has led to the term "queer" being used in a positive way by many gay men and lesbians.

Thomas Lanigan-Schmidt's cellophane and tinfoil drag queens and rats form a community poised between the demonic and the angelic. Lanigan-Schmidt was one of the first artists to resurrect the use of extravagant decoration and ephemeral materials in the late sixties. He was inspired by the over-the-top works of Jack Smith, whose devotion to the secret alchemy of debris, his resolutely outsider position, and his baroque imagination exerted a liberating and transformative effect on innumerable artists in the New York scene. To make the photographs included in his *Beautiful Book,* Smith brought together a family-like ensemble of participants many of whom later became involved in Andy Warhol's infamously dysfunctional on-going "family" scenario known as the Factory.

102. David Dashiell
Studies for Queer Mysteries, 1992
Graphite on paper

103. *An Oral Herstory of Lesbianism,* not dated
Announcement (designed by Bia Lowe)

104. Matt Groening
Life in Hell, 1986
Comic strip from "The Big Book of Hell,"
Matt Groening Productions, Inc. 1990

105. Mattachine Society Inc. of New York
Homosexuals are different..., 1966
Poster

106-108. Harmony Hammond
Presences III, V,VI, 1972
Acrylic and cloth

109. Betye Saar
Bittersweet, c. 1974
Mixed media

110. Carrie Moyer
I Don't Have a Name for This Yet, 1994
Acrylic on paper

111. Charles LeDray
Men in the Family, 1993
Fabric, leather, brass, buttons

112. Village People
Village People, 1977
Album cover

113. Charles Demuth
Sailors Urinating, 1930
Watercolor

114. Tom of Finland
Cover illustration for "Physique Pictorial,"
Volume XIX, No.1
'Zine

115. Thomas Lanigan-Schmidt
Empress of Art, c. 1969
The Mirror of Youth, c. 1969
Drag Queen Shouldering the Dawn, c. 1969
Drag Queen Hooker with Baby Doll, c. 1969
Ballerina, c. 1969
Untitled (Alexis De Lago), c. 1969
Cinderella (But he said he would call), c.1969
Untitled, c. 1969
Rats, c. 1969
Mixed media

116. McDermott and McGough
A Friend of Dorothy, 1943, 1986
Oil on canvas

117-120. Kate Delos
Athilikarserikia, 1994
Goetiea, 1994
Thumos, 1994
Korifea, 1994
Oil on canvas

121. *Lesbian Concentrate: A lesbianthology of songs and poems,* 1977
Album cover and liner notes

122. Jack Smith
Beautiful Book, 1962
Book with 19 black and white photographs

123. Suzanne Lacey
One Woman Shows, 1976-94
Mixed media documentation

124. Vincent Fecteau
Chorus, 1994
Paper collage

125. General Idea
Baby Makes 3, 1984-89
Lacquer on vinyl

126. Mattachine Society Inc. of New York
One, October 1954
Magazine

127. *J.D.'s,* edited by G.B. Jones and Bruce La Bruce, No.5, 1982
'Zine

128. *Tantrum,* Spring 1993
'Zine ("Live the Fantasy of Gay" by Tyler-Bob)

129. *Gay Liberation,* 1970
Poster (graphic design by Su Negrin, photograph by Peter Hujar, mandala by Suzanne Bevier)

130. *Homocore*
Issue No.5, December 1990
'Zine (cover photograph by Daniel Nicoletta)

131. *We're here, we're queer, we're fabulous,*
not dated
Button

132. *Raw Vulva*
No. 2, May 1993
'Zine

133. The Goldenrods
Lesbian Nation & I Can't Reach You, 1993
45 rpm record jacket

134. *Fizeek Art Quarterly*
No. 8, about 1963
'Zine (cover illustration by Rod Crowther)

135. *Straight to Hell: The Manhattan Review of Unnatural Acts,*
No. 53
'Zine (cover photograph by Christopher Makos)

136. *Sisterhood is blooming. Springtime will never be the same,* 1972
Poster (design by Women's Graphics Collective)

137. Bikini Kill, Tribe 8, Lucy Stoners, 7 Year Bitch
There's a Dyke in the Pit, not dated
45 rpm record jacket

138. *Scream Box*
Issue No.1, November 1990
'Zine

139. *Banana Code Chart,* 1994
Card, published by Image Leather

140. Daughters of Bilitis
The Ladder
Volume 1, No. 8, May 1957
Magazine

141. Lynda Benglis
The Amazing Bow Wow, 1976
Videotape, 32 minutes

Gallery 6

Orgy

The works in this group represent an expanding circle of communal pleasure and sexual freedom. Among the many challenges that the experiences of gay men and lesbians have posed to the status quo, one of the most significant is their experimentation with a wide variety of sexual practices. While the majority of gay men and lesbians may remain in fairly conventional, monogamous sexual relationships, others within these communities have embraced their socially marginal status, welcoming the opportunity to overthrow what are perceived as Puritanical sexual norms.

The works in this section explore the pleasures of connection, and excess. Often this is expressed formally in exuberant compositions of internal complexity and over-flowing boundaries. In many cases, these are artists who celebrate the democratic experience of urban life. Several of them seem to want to re-make the entire world in their own image.

Nicole Eisenman's installations consist of hundreds of drawings and other elements that endlessly shufle styles and voices. Eisenman's work runs from starstruck mooning to pure raunch to mythologizing to pungent self-mockery—sometimes all in the same drawing. She borrows visual stylings from 1920s Neo-Classicism, WPA murals, and underground comics. Through all of it, her work alludes to a new kind of queer subjectivity: angry, horny, raucous, and smart. Donna Han shares Eisenman's capacity for sheer output, but her work charts a different territory. While the majority of Eisenman's work is based on figurative imagery, Han achieves her effects largely through patterning and exuberant color. Otherworldly characters float through her pieced-together walls of fabric and paper.

Jerome Caja's paintings, with their snickering, crystalline figures and scenarios of copulation and doom, evoke the world views of both Jack Smith and Thomas Lanigan-Schmidt. It is also possible to catch a glimpse of Frida Kahlo in Caja's autobiographical wrestlings with selfhood, existential pain, and oppressive Catholicism. Like Eisenman and Han, however, Caja deals with serious issues by flipping them into parody.

David Hockney's *The Hitchhiker* and Tee A. Corinne's photographs from the series Yantras for Womanlove, all from 1982, use combined and over-lapping imagery to represent the complex nature of consciousness. For Hockney, this consciousness is shifting, fractured from moment to moment, while Corinne employs similar techniques to imply integration and wholeness. Her orgy is peaceable and fullfilling a utopia of pleasure forged out of community.

In this section, we have also included works that have broken away from previous formal assumptions. Claes Oldenburg's *Soft Drum Set* exhibits a yielding sexuality that retains a charge even after its detumescence. Its forms are interlaced, collapsing on each other. This sculpture's hardness-made-soft is contrasted with Steve Wolfe's *The Andy Warhol Diaries,* in which the softness of a paperback book is made hard by transforming it into silkscreen on wood. While in its overt form, Warhol's book is not orgiastic, the book's endless detailing of social commerce, petty squabling, drug excess, and relentless voyuerism certainly are.

Oldenburg's soft sculptures were part of a revolutionary exploration of new materials for sculpture. As the 1960s progressed, that exploration was joined by a great many artists, and their formal innovations have proven one of the greatest influences on the younger generation. The 1960s and 70s work of Eva Hesse, Barry LeVa, Richard Tuttle, and Alan Saret is echoed in recent work by artists such as Richard Hawkins and Cary S. Leibowitz. Hawkins uses flimsy and pathetic materials to present a kind of foppish formalism. He combines fascination with stardom with a dandy's fastidiousness. Alternately venerating and attacking the porn stars and rockers that populate his limp assemblages, Hawkins ultimately lifts them to the status of beautiful trash. Both the kitsch aspect of Oldenburg's Pop items and the excessive formal qualities of post-Minimalism are echoed in the multiples of Cary S. Leibowitz.

142. Cary S. Leibowitz/Candyass
Vitrine of multiples

143. Nicole Eisenman
Alive with Pleasure, 1992-94
Mixed media installation

144. Reginald Marsh
Barrel of Fun, 1943
Maroger medium on panel

145. Keith Haring
Untitled (No. 3), 1982
Vinyl paint on vinyl tarp

146. Steve Wolfe
The Andy Warhol Diaries, 1993
Book: screenprint on wood, cellophane; Box: cardboard, ink metal

147. Andy Warhol
A, Grove Press Inc, New York, 1968
book

148. Larry Johnson
John-John and Bobby, 1988
Unique ektacolor photographs

149. Claes Oldenburg
Soft Drum Set, 1969
Screenprint on stitched canvas, painted rope

150. Donna Han
Extra Sensual Purge, 1994
Mixed media

151. Stuart Sherman
Freeze, 1994
Mixed media

152. Carolee Schneemann
Saw Over Want (3 sections of 6), 1980-82
Chromacolor prints and dye

153. Various artists
Aspen: Fab issue in 11 sections,
Vol 1. No. 3, December 1966
mixed media in a box

154. Alan Saret
Blue-Red Ten-Five Permutation Cluster, 1979
Coated wire

155. Jerome Caja
various paintings, 1989-94

156. Richmond Burton
Boy's Room, 1994
Acrylic on canvas

157. Charles Demuth
Three Sailors on the Beach, 1930
Watercolor and pencil on paper

158. Monica Majoli
Untitled, 1990
Oil on wood

159. Richard Hawkins
Foliage V (Burt Reynolds, Brian Buzzini, Sebastian Bach), 1992
mixed media

160-61. Tee A. Corinne
#42 (Yantras of Womanlove), 1982
#27 (Yantras of Womanlove), 1982
Collage of manipulated photographs on rag board

162. David Hockney
The Hitchhiker, 1982
Photographic collageLari Pittman

163. Lari Pitman
Untitled, #36 (A Decorated Chronology of Insistence and Resignation), 1994
Acrylic, enamel on wood panel

164. Jim Hodges
Happily Ever After, 1994
Silver chain

World

The themes expressed by these works often overlap sexual concerns with broader social and political ones.

In New York, in the late 1970s and early 1980s, a number of artists began to use the city's surfaces as a new platform for their work. Jenny Holzer's *Truisms* expressed an unrelenting urban paranoia all the more chilling for its anonymity. On the street, it was impossible to tell if her lists

of simple phrases were warnings, jokes, or some bizarre ad campaign. The *Truisms* are the outgrowth of almost two decades of so-called "idea art," but they also owe a great deal to the blank anger, direct action strategies, and low budget means of Punk graphics. At the same time, Keith Haring began amending street and subway ads by adding magic marker drawings of dogs, UFOs, and his soon-to-be-trademarked babies. Harings' drawings later took up entire sheets of blacked-out subway posters, where they began to tell increasingly bizarre stories of alien abductions, social strife, and communication with dolphins. His work has always meant much more on the streets than in the galleries.

Despite all the attention to the visual arts in the 1980s, it is arguable that Haring and Barbara Kruger remain the only artists from that decade whose work has had any significant impact on the visual sensibility of the society as a whole. As early as 1982, Haring's characters and abstract designs were being pirated by street-vendors for use on low-budget t-shirts and skirts. His enormous acceptance on the street has stopped almost any serious discussion of his work in the art world. Yet, in a certain sense, one can see Haring's retail store, the Pop Shop, as the inheritor of several generations' desire for an art that is direct and anti-elitist. Haring's buttons, radios, and inflatable babies echo the mail order variety of Fluxus materials and, perhaps to a lesser degree, the funky objects of Oldenburg's legendary Store.

A sense of unease and confrontation fills Marlene McCarty's matchbook piece. The double-edged slogan, "Lick me, I'm sick" invites viewers to literally play with fire, while the matches' arrangement on the floor suggests a freshly turned grave. AIDS, sex, and danger come together on this bed of fire. McCarty was a member of Gran Fury, one of the first artists collectives to take on the AIDS crisis. Her work retains much of the rage and directness of that early experience.

AIDS activism brought a vast number of artists onto the streets. Boy with arms akimbo/ Girl with arms akimbo and Dyke Action Machine! have works in this section that were used on the street to promote queer visibility and confront health issues. Such collaborative, activistic projects have also become important places for queer artists to meet one another and examine issues that have a profound impact on the work they are amking for the art world as well. In many of these gallery works, the confrontation between queer and straight worlds takes on a more intimate, ambivalent tone.

165. Marlene McCarty
Crossfire, 1993
15,000 matchbooks

166. Barbara Kruger
Your Body is a Battleground, 1989
T-shirt (100% cotton)

167. Donald Moffett
He Kills Me, 1987
Offset photolithography

168. The Sex Pistols
God Save the Queen, 1977
45 rpm record cover (design by Jamie Reid)

169. Jenny Holzer
Truisms, 1977-79
Offset lithography on paper

170. *Time*
Volume 94, No. 1, September 1969
Magazine

171. General Idea
FILE, 1972-1989
27 magazines

172. *Heresies*
No. 3: Lesbian Art and Artists, 1977
Magazine

173. *Heresis*
No.12: Sex Issue, 1981
Magazine

174. *On Our Rag,* 1991
'Zine

175. *Pavement Surface,*
No. 4, March 1990

176. *Stonewall Romances,* 1979
Magazine

177. *Hothead Paisan*
No. 3, 1991
'Zine (comics by Diane DiMassa)

178. *Homoture*
No.1, April 1990
'Zine

179. Unknown artist (UC Berkeley student)
Untitled (Amerika when will you be angelic?), 1968
Screenprint on computer paper

180. *Dyke Action Machine,* n.d.
Two posters

181. Boy with Arms Akimbo/Girl with Arms Akimbo
Just Sex/Sex Is, 1989-90 and *Safe/Unsafe* 1990-91
Posters, postcard and stickers

182. Lyle Ashton Harris
Exfoliation, 1994
Duraflex print

183. Bureau
In honor of Allen R. Schindler, 1993
Two posters

184. John Gruen, *Keith Haring: The Authorized Biography,* Simon & Schuster, New York, 1991
book

185. *The Pop Shop Catalogue,* 1994
Catalogue

186. Frankie Goes to Hollywood
Welcome to Pleasuredome, 1984
Album cover with liner notes

187. George Maciunas
Smile Stamps/Fluxpost, 1978
Printed stamps

188. *Love,* 1973
U.S. postage stamps (design by Robert Indiana)

189. General Idea
AIDS Stamps, 1988
Insert for Parkett Magazine

190. Diane Arbus
Two Friends in the Park, 1965
Gelatin silver print

191. Various 'zines and stickers

Utopia

The works in this section share a brittle but hopeful beauty. With tenderness and sensuality they present bold and dreamy imaginings of an ideal world. For some, such utopian musings are fantasies that, however impossible to achieve, help to keep hope alive. For others, the contemplation of an ideal, harmonious world reflects a renewed spirituality—a renewal based, at least in part, on the need to find sources of strength in the face of the ravages of AIDS.

Roni Horn's photographic explorations of Iceland's natural hot springs and Catherine Opie's freeway pictures are both attempts to reinvent the romance of the frontier from a lesbian perspective. Opie's photographs record a wistful appreciation of the Southern California freeway system: the overpasses and concrete vistas assume and odd, almost Classical majesty, summoning us to the road. Horn's suite of photographs maintain a delicate balance between a highly Romanticised experience of the beauty and power ofnature and an acceptance of the impact of human society.

Similarly, Lutz Bacher's *Pink Out of the Corner (To Jasper Johns), 1963,* evokes a sense of transcendental power and intensity while making no effort to conceal the mundane wires and gadgets that comprise the piece itself. Bacher's piece is an hommage to the Dan Flavin pink flourescent piece *Pink Out of the Corner (To Jasper Johns)* made in 1963. By giving his piece this title, Flavin made allusion to the life of a friend and artistic colleague while creating an image of pure abstraction. Thus, both Bacher and Flavin forge a link between the complexities of real life and the

possibility of sublime experience.

Two other artists whose works allude to perfection while staying grounded in the here and now are Siobhan Liddell and Tony Feher. Both attempt to turn the barest of possibilities into the greatest triumphs. Liddell's materials are so slight that they barely exist, yet her sculptures have a potent and remarkable presence, qualities her work shares with that of Roni Horn and Louise Fishman. If this is a distinctly lesbian art, then it draws its inspiration in part from the twentieth-century American writer Gertrude Stein, finding poetic power in the simplest means, at once severe and generous. Tony Feher has more in common with the Joseph Cornell's lush, fantastical boxes—works made by Cornell as gifts for friends and family. Feher's sculptures are always a little askew, but their humility is laced with a joyous vision. A similar joy fills Sally Elesby's *Surface Decoration* and Nicholas Mouffarege's delicate needlepoint *Banana Pudding.*

192. Roni Horn
Suite #1, 1991-94
Suite of five color and black and white photographs

193. Siobhan Liddell
Untitled, 1993
Watercolor on paper

194. Tony Feher
Improbable Moment, 1993
Jars, marbles, wood, paint, screws

195. Louise Fishman
Up and Out, 1992
Oil on linen

196. Catherine Opie
Freeway Series (#s 25,28,29)
Three platinum prints

197. Sally Elesby
Surface Decoration, Drawing Without Paper - Stool, 1993
Wire, colored glue and decoration

198. Nicholas Mouffarege
Banana Pudding, 1980
Mixed media

199. Lutz Bacher
Pink Out of the Corner (To Jasper Johns) 1963, 1991
Pink fluorescent tubes and fixtures

200. Jack Pierson
Heaven, 1992
Wood and plastic letters

201. Joseph Cornell
The Sand Fountain, n.d.
Wooden box with blue sand, glass, wood

202. Martin Wong
Brick Disc, 1988
Acrylic on canvas

203. Hunter Reynolds
Bed of Flowers, 1992
Photo weaving, bed

204. Teresa A. Smith
Beauty Boogie Buddy, 1994
Trading cards and glue

205. John Lennon
Imagine, 1971
Album cover (design by Yoko Ono)

Lectures, films, videos and other events in conjunction with the exhibition

Please see the UAM/PFA *Calendar* for details

Wednesday, January 11, noon
Gallery Talk by Larry Rinder

Sunday, January 15, 3 pm
Nayland Blake and Lawrence Rinder, exhibition curators, in Conversation

Thursday, January 26, 7 pm
Gala Benefit: Fabulous
(call 642-1636 for ticket info)

Thursday, February 2, 8 pm
Performance: Late Night with Joan Jett Blakk

Thursday, February 9, 7:30 pm
Film and Video: "Who's Saying What About Whom?"

Thursday, February 23, 7:30 pm
Video by Cecilia Dougherty: "Failure to Assimilate" and Selected Works

Sunday, February 26, 2 pm
Gallery Talk by Nayland Blake

Thursday, March 16, 8 pm
Performance: Stuart Sherman's "Queer Spectacle"

Sunday March 19 2:30 pm
Lectures: Jonathan Katz: "The Art of Code: Jasper Johns, Robert Rauschenberg—a Relationship in Paint" and Erica Rand: "In Your Face, In Your Head: Queer Orgy, Queer Politics"

Sunday, April 2, 2:30 pm
Performance: Kevin Killian reading "Cut" and Camille Roy :"The Rosy Medallions"

Guided tours of the exhibition will be offered on Thursdays at 12:15 pm and 7 pm and on Sundays at 2 pm.

Please note: additional films and videos will be shown on alternate Thursday evenings beginning February 9. Please check the UAM/PFA *Calendar* for listings or call 643-5041. For general information call (510) 642-1207 TDD (510) 642-8734.

Co-published by City Lights Books and the University Art Mluseum/ Pacific Film Archive, the catalog for the exhibition will be available in March at the UAM/PFA Bookstore and at City Lights Books. Edited by Nayland Blake, Lawrence Rinder and Amy Scholder, it will include curatorial essays, over 100 illustrations of artwork from the exhibition, and a selection of fiction, personal essays, rants, and image-text artist projects that show the interaction between the visual and literary arts.